

The Show Shop in the Summertime

THE approaching theatre season, if it may not be said to have already arrived, will be well under way long in advance of its predecessors. What used to happen in the first fortnight of September now is accomplished in August, and Labor Day finds the season in full swing instead of putting its first foot forward. Various causes have moved forward the date of opening. Real estate values have increased so much here that the rent of a theatre closed for four months of the year is a drain. If the manager is fortunate enough to be able to keep open all summer his responsibilities are much diminished. Even to clear \$1,000 a week is worth the experiment with a play in summer. Then, competition has increased the number of theatres that managers are terrified lest some other fellow may get in ahead of them with his play which might bear some fancied resemblance to pieces of their own. In the past two years might be taken to resemble one another. Now with the increase of the number of theatres there may be four or five that are alike. In such a case it is conceivable that too close a resemblance might be harmful. So there is a scramble to be first at the post, and the theatre year may open in July. That is what happened last summer with the German spy plays and this year with the four examples of the Who Did It drama. Perhaps the theatre year might have been delayed in its opening had not several managers been possessed of plays dealing more or less remotely with the Bolshevik spirit. They of

trict, for pungent pleasures in the sector of society that have no thought of the morrow; and again there are blues with just a laugh for their object—low comedy fun in subterranean experiences. Just as Henley and Farmer's seven volumes of slang and naughty words covers the outland vocabulary of the English language, so do the blues embrace the outland emotions. They are right down on the ground in the matter of expression and packed with human nature and always interesting. As Wellington said, "There's no damned talk about merit" in them. They are gruff and sincere and as authentic as a ballad by Francois Villon.

Selwyn & Co. will present Holbrook Blinn in "The Challenge," a new play by Eugene Walter, on Tuesday night at the Selwyn Theatre. While "The Challenge" touches an interesting phase of modern life, its pivotal interest is its gripping love story, in the portrayal of which Holbrook Blinn will be assisted by a large and notable cast of players, including Lotus Robb, Ruth Benson, Allan Dinehart, George Lawrence, Louise Maple, Wilson Reynolds, Ben Johnson, Charles A. Selton, Fred Kier, Leonard Doyle, Hallett Thompson, Frank Torrey, C. M. Van Cleave, Francis S. Merline, F. C. Bronson, A. D. Glaser, C. R. Brown, William T. Morgan, David Landau, Vici Loucille, Herbert Bostwick, Frank Vogel and others.

The Thirty-ninth Street Theatre will open its season on Wednesday with "The Red Dawn," by Thomas Dixon. The scenes are laid in Hawaii and the principal role will be acted by Doralina.

Adolph Klaber announces the presentation of "A Tale of Wives and Husbands," entitled "Nightie Night," told by Martha M. Stanley and Adelaide Stacey in a play and three acts at the Princess Theatre on Thursday. For the portrayal of this new farce Mr. Klaber has engaged a notable cast of farceurs, including George W. Pierpont, Suzanne Willa, Francis Byrne, Oscar Knapp, Cyril Raymond, Marie Chambers, Dorothy Mortimer, Grant Mills, Ruby Craven and Malcolm Duncan. The story of "Nightie Night" involves Billy Mofat, who good naturedly agrees to extricate Tricie Lorraine, an ex-show girl, and her former pal from a difficult situation in which she finds herself. Billy unfortunately believes that "there are some things a man can't tell his wife. If he did she wouldn't understand and it would take him the rest of his life to explain." As a consequence his well-intentioned advice for Tricie get him in all sorts of little with little wife Molly, and also precipitate no end of trouble between Tricie and her fiancé, Jimmie Blythe.

The second or "costume" version of "Chu Chin Chow," the musical extravaganza of the Orient which delighted New York theatregoers two seasons ago at the Century Theatre, will be presented by F. Ray Comstock and Morris Gest at the Century Theatre on Thursday for a strictly limited engagement of two and a half weeks. A delay on the part of the steamship Adriatic, which was tied up by a strike in Liverpool for four days, necessitated a postponement to Thursday, owing to the fact that more than 300 new costumes and many new pieces for the second or "costume" edition of "Chu Chin Chow" were on board.

It is positively announced that "Chu Chin Chow" will open Thursday with practically the same cast which presented this elaborate production on our all of last season in Philadelphia, Boston and Chicago. Marie Wood will appear in the role of Zahara, the slave girl of the desert who follows the plans of the notorious robber chief in ancient Bagdad; Lionel Braham will appear in the role of Abu Hassan, the robber chief. Eugene Cowles, famous basso, will play his original role of Abdullah, the steward, and George Adelman, a young tenor who made a hit in the original production, will once more sing the role of Nur-Al-Huda. Felice de Gregorio will sing his original role of the Cobbler. Helen Gunther also will appear as Marjaneh, the singing slave girl, and there will be a new premier danseuse, Mlle. Guida, from London, who will head the ballet of the wild women of the desert. There will also be dances by Miss Martha Lorber and a large ballet. The full company includes 250 people and the entire production of "Chu Chin Chow" will be presented on a scale of magnificence bigger and better than ever before.

The engagement is positively limited to two and a half weeks and there will be matinees Wednesday and Saturday, the engagement closing on Saturday night, August 23.

"AIDA" IN THE OPEN.

"Aida" will on Sunday evening next be sung in the open air at the Sheepshead Bay Speedway by a notable cast of stars from the Metropolitan, Chicago and San Carlo opera companies for the benefit of the sufferers of the recent earthquake in the Flor-



ETHEL BROADHURST.
"LISTEN LISTEN."

ence district of Italy and under the patronage of the Italian Consul-General in New York, Comm. Romolo Trittoni. Andrea de Segura of the Metropolitan Opera Company and Fortune Gallo of the San Carlo Opera Company have left nothing undone to make this production an artistic event.

The cast will be as follows: Marie Rappold of the Metropolitan Opera Company as Aida; Cyrene Van Gordon of the Chicago Opera Company as Amneris; Marie Tiffany of the Metropolitan Opera Company as a priestess; Manuel Salazar of the San Carlo Opera Company as Radames; Riccardo Stracciari of the Chicago Opera Company as Amoscaro; Andrea de Segura of the Metropolitan Opera Company as Ramfis; Natalie Cervi of the San Carlo Opera Company as the King and Luciano Rossini, also of the San Carlo Opera Company, as The Messenger.

The orchestra of 200 musicians and the stage band of 75 pieces will be under the able direction of Giorgio Polacco, who recently conducted with great success an open air performance of "Aida" in the bull ring of Mexico City. A chorus of 200 voices from the Metropolitan, Chicago and San Carlo opera companies will be in charge of William Tyroler and A. Bimboni.

A ballet of 100 dancers will be a feature of the second act. In the great triumphal scene of Radames's return from war the stage ensemble will total 3,000 people. Camels, oxen, elephants and horses will also take part in this scene. The stage management will be in the hands of Luigi Albertini. Ben Alberti, technical director, has already started the construction of the stage, for which special scenery had to be designed and painted by Carmine Vittolo of New York. Owing to the huge size of the stage, 150 feet wide by 90 feet deep, footlights and border lights will be dispensed with, large projectors being used.

THE STADIUM CONCERTS.

The presentation of Verdi's "Aida" in concert form, the return of Henry Hadley as guest conductor, and of Della Baker, coloratura-soprano, favorites of other recent concerts at the Lewisohn Stadium, and the introduction for the first time this season of a Jewish cantor, Bernard Wolfson, among the features of the coming week of the Stadium Symphony Orchestra's concerts under the con-



MLLE. GUIDA
IN "CHU CHIN CHOW"

duct of Arnold Volpe. Fourteen other soloists are also listed for the programmes of the week starting tomorrow night. For the usual Sunday miscellaneous programme to-night, Nevada Van Der Veer, soprano, and Reed Miller, tenor, are the soloists; the former singing Verdi's "Death of Jeanne d'Arc," and the latter Gounod's "Prelude, Overture to Tchaikovsky's '1812.'" Gounod's "Ave Maria," Drigo's "Harlequin" Serenade and Strauss's "Southern Roses."

Monday's Symphony Night will have John Powell, pianist, as the soloist in his own composition, Rhapsodie "Negre," with the "Magic Flute" Overture, Schubert's Symphony No. 7, F. Minor, Moussorgsky's "Bald Mountain," Symphonie Poeme and Tchaikovsky's "Romeo and Juliet" overture allotted to the orchestra.

Tuesday night's operatic programme will be devoted to a complete opera in concert form, Verdi's "Aida," with Marie Rappold, Lillian Eubank as Amneris, Earle Tuckeyman as Amoscaro, Nicolas Zan as Ramfis and V. Herodias as the King, with the Metropolitan Opera chorus and the Stadium Symphony Orchestra.

A relative idea of the interest in the forthcoming tour of the Vatican choir and singers from the Roman Basilica was announced yesterday by J. J. McCarthy and Theodore Mitchell, who are handling the business details of the proposed concert. It was stated that within five days of the official announcement of the plans for the limited number of concerts to be given in the United States and Canada over one-third of the tour has been booked up and in each instance the enormous expense entailed in bringing this body of seventy singers of the Vatican choir is more than guaranteed by the local interests that are handling the concerts in their respective cities.

To date twenty-five concerts have been contracted and will be distributed throughout the following cities: Baltimore, Philadelphia, St. Louis, Cleveland, Columbus (Ohio), Dayton (Ohio), Indianapolis, St. Paul, Minneapolis, Des Moines (Iowa), Omaha, Kansas City, Seattle, Portland (Ore.), San Francisco, Oakland (Cal.), Los Angeles, Montreal, Ottawa and Toronto.

The extent of the tour is easily recognized. In each instance the management of the tour has been guaranteed that the choir's share of the receipts will not be less than \$10,000 for each concert. No such guarantee as this was ever booked before in this country—not even excepting the recent spring tour of Caruso. The demand for concerts is so insistent that



GEORGIA LEE HALL, OLIVE WYNDHAM AND WILLIAM BOYD
IN "A VOICE IN THE DARK"

It is now practically assured that the entire tour will be booked solid before the choir arrive in this country from Rome.

ED WYNN'S SECRETS.

MUCH as Ed Wynn enjoys acting and fishing for chuckles on the stage—and he likes it so much he's carved a philosophy of life out of it—the real ambition that lurks behind those owlish horn rimmed spectacles is to write a standard size comedy, wound tight with laughs. Recently he confided to a friend that he'd like to retire right now when he's just reached the heights of musical



MARIE NORDSTROM
AT THE NEW BRIGHTON THEATRE

comedy popularity, and devote two years to nursing a play along. In fact, it was mainly with the idea of speeding the comedy on its way that he retired from "Some Time" a short while ago and started nibbling at the most unwilling, and has gradually evolved a theory of a comedian's mission which practically turns laughter into a nerve tonic.

"In my opinion," he said the other day in his dressing room, "a man who can make people laugh and forget their troubles is worthy of almost any gift. After all, when you analyze life to its foundations, what we're all after is



MARIE RAPPOLD
IN "AIDA" AT
SHEEPSHEAD BAY SPEEDWAY

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Century Theatre. Revival for three weeks of "Chu Chin Chow," the great English spectacle.

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"Making people laugh gives me the greatest pleasure in life and a deep sense of satisfaction, no matter how foolish the antics are which gain the laughter. Often, when I'm meditating at home and have put conceit aside,



CATHERINE CALVERT IN
"THE CAREER OF KATHERINE BLISS"

at a resort hotel in order to get money enough to ride back to New York without accepting the hospitality of freight train rods. Through his trying experiences, however, he has maintained undiminished his efforts to extort snickers from the most unwilling, and has gradually evolved a theory of a comedian's mission which practically turns laughter into a nerve tonic.



MANUEL SALAZAR
IN "THE MONSTER OPEN AIR
PERFORMANCE OF 'AIDA' AT
SHEEPSHEAD BAY SPEEDWAY"

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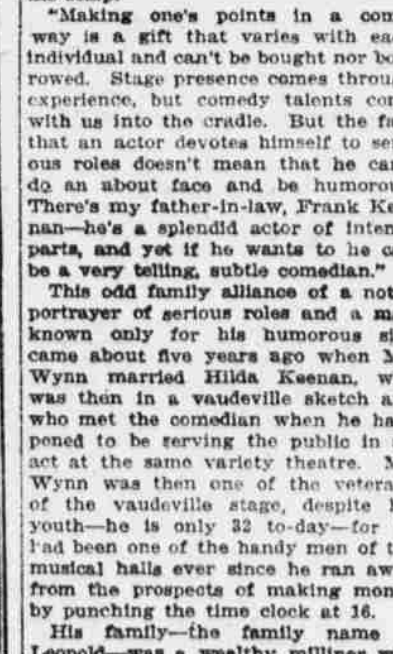
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HOLBROOK BLINN
IN "THE CHALLENGE"

I feel that if I were wealthy enough to stop acting for money, I'd still like to go on entertaining the public for my own pleasure—for as long as they'd stand for me.



FRANK WORTHLING
IN "THE PRISONER OF ZENDA"

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erally took it into his head to address them on the Italian topic that suggested itself, disdaining of whether he might understand it, since he knew he didn't understand any.

"That experience," the comedian said, "gave me a start that few other young players could get, even with a good press agent. For Atlantic City is the country's summer melting pot—people come there from all over the country to lose weight. And later, when I went into vaudeville, people in Pittsburgh, for instance, would say when they saw me, 'There's that crazy kid we saw in Atlantic City!'"

Naturally his hit on the beach circuit led him to aspire higher, so he ran away and joined the Thurber Nasher Repertory Company at Smith's Theatre in Bridgeport, Conn., on August 8, 1902—he can recall the date as though he had committed it to memory along with Columbus's discovery of America and other historical dates. It was a travelling repertory company playing the 10-30-30 route, and the younger's first part was Person John in "Jim Bludso," which required heroic treatment to suppress his juvenility.

After playing eleven parts a week, with matinees every day but Monday, during twenty-two weeks, he was finally left high and dry on the rocks at Bangor, Me. There he played the piano in a hotel until he'd wrung enough from the hard New England soil to escape with three fellow actors to New York. From there his father brought him back to Philadelphia under promise that he would give up the stage, but after four months of school the incorrigible comedian lost control of his stage instincts and ran away once more. Then followed years of vaudeville, in which he capitalized his school days by playing "rah rah" and also with his first partner, Jack Lewis, stunted variety patrons by committing the horsey of not assuming any character. It was during this apprenticeship that he became infected with that giggle, which has taken such deep root in him that now he can't laugh off the stage without using it.

A FATAL LUNCH.

IF the head of the publishing firm, which was then paying Edward Langford a meagre weekly wage while he was learning the business, had not taken him to lunch at the Players Club, Mr. Langford in all probability would not now be prominent in the east and one of those accused of shooting young Howard Clayton "At 9:45." As it was, Langford, who had some stage experience but at the earnest solicitation of his family had decided to forsake the footlights to be a publisher, went to the Players, saw the spot where Edwin Booth breathed his last, and promptly forsook page proofs and dummies for all time.

Langford got his first taste of the back stage region while a student at Trinity College, Hartford. He had always had a leaning toward the theatre, but never opportunity to exercise it except as an amateur, when to Hartford came a man Terry in "Captain Brassbound's Conversion." With the announcement of Miss Terry's engagement was one announcing that supers were in order. Langford led the rush. Immediately after Miss Terry came Fay Templeton, who rejoined three nights and also needed supers. Langford again obliged.

The Hunter-Bradford Players, a stock organization, was much in evidence in Hartford, and the hero of this scintillating narrative promptly applied for a job. He got it, and almost immediately found himself in trouble. At Trinity examinations were the order of the day, and at the theatre there were matinees. Langford solved the problem by giving up the examinations.

Then came strenuous objection from his family, his brief battle with the publishing business, his visit to the Players and finally a small part with James K. Hackett in "The Prisoner of Zenia." An engagement with Mrs. Leslie Carter in "Kasha" was followed by one in the Boston production "Is Matrimony a Failure?"

Frank Worthling was playing the lead, and seven weeks after Langford entered the cast, due to Mr. Worthling's illness, he appeared for a time in that actor's role. He made good and his future in the theatre immediately loomed large. Then he played juvenile roles in four successive failures. William A. Brady then engaged him for a part in "Sylvia Runaway," which didn't run very far, and Langford had before him nothing but a spotless future.

Mr. Brady liked his work and had suggested his trying pictures. But Langford was loath and finally secured an engagement in "The Silent Witness." That play was nearing the end of its run when Mr. Brady, casually meeting Langford, again mentioned motion pictures. He didn't have to speak twice. Langford promptly



DORALINA
IN "THE RED DAWN"

struck him for a job and got it. He spent a year in pictures and the day this country entered the war and good-bye to the remaining eight weeks of a lucrative contract and enlisted. He spent two years in the service, eleven months in France, and from last July until November 11 had a first-hand experience in modern warfare. He had been mustered out but a short while when William A. Brady engaged him for his present role in "At 9:45."

WHAT BROADHURST DID.

GEORGE BROADHURST, that whom there is no more prolific writer of practically every type of play, has turned his attention for the present from farce to a more serious form of dramatic entertainment. In his latest production of his own dramatic version of a novel by Octavus Roy Cohen, entitled "The Crimson Alibi," now playing at the Broadhurst Theatre, the author-manager-producer has written one of the detective plays in which there are combined mystery and dramatic suspense.

George Broadhurst has written some of the greatest successes of the past decade, principal among which are: "Bought and Paid For," which ran for over a year in New York and gave to the stage that wonderful comedy character of Jimmy Gully, whose homely humor still is remembered by theatregoers; "The Man of the Hour," which was Mr. Broad-



KYRA
IN "THE FALL OF BABYLON"
AT THE COHAN THEATRE

hurst's first big success; "The Law of the Land," "Today," and other equally popular melodramas.

George Broadhurst began writing plays when he was 16 years of age. He was in Chicago on the Board of Trade in the Windy City when he first turned his attention to playwriting as a relief from the tediousness of his vocation. It was his habit to go to Hooley's Theatre (now Powers) and from a vantage point in the gallery witness the first act of the play at that time occupying the attention of Chicago theatregoers. When the curtain had dropped on his act he would read his way home and write what he figured the playwright would do with his theme and character. In the second and third acts. When this was finished he would hide himself in the gallery again and see exactly how the playwright did out his play.

It was in this manner that he learned technique, for there were not the books on technique in those days that there are now.

He then became manager of several travelling companies and during the off season went to work in a grain house in Minneapolis. It was while working as bookkeeper in this grain house that he wrote his first play, "The Speculator," and while this play did not win the success of some of his later plays it made money for its producer.

His first big farce hit was "What Happened to Jones," which was written and produced just twenty-two years ago. This play was refused by practically every one of what were then termed the big time managers for the reason that it had only one scene. His faith in the play unshaken, George Broadhurst interest a theatrical agent and it was finally produced. Needless to say it was a success. Then followed the "Wrong Mr. Wright" and other farces.

OUT OF DOORS.

Luna Park has as many free attractions as any visitor could well ask to see, but if he likes a greater variety there are some wonderful illusions to be seen. This is the month of outings at the park and many well known organizations will enjoy a day there during August.

Steeplechase Park has not only the most beautiful flower bed at Coney Island, which looks just now at its best, but it has a beach exclusively for the use of its patrons. Both these unique features have been very much enjoyed during the past week. Children of all ages enjoy themselves at Steeplechase.